

/284 cont. /

703 The village itself learned of these during a daily ceremony
• 512 /285/ that took place after sunset. At the moment when night
614 falls, a large fire is lit near the Baitemannage^o, near which
[537] the clan chiefs gather; in a very loud voice one of them makes
a veritable "roll call" of the clans, whose names resound suc-
cessively in the night. Gradually as the parties concerned arrive,
orders for the next day are communicated to them, always in this
raised tone which carries every word to the most distant house.
At this time of day the houses are empty anyway, or almost so.
With nightfall which dispels the mosquitos, all the men come out
of their houses where they had been for about the last six hours.
[61] Each carries a mat on his arm, which he will stretch out on the
beaten earth of the large, round stake-encircled plaza situated
[516] on the west side of the men's house. Each lies down wrapped in
[302] a large cotton blanket completely stained orange from the contact
of bodies covered with urucú, which the Service de Protection
would have difficulty in recognizing as their presents of six or
[285] eight years before. They settle down on the long mats in fives
or sixes and a few words are exchanged. Some are alone; they
move around between all these outstretched bodies. As the roll
call goes on, the native chiefs of the families named rise by
turns, go to learn their task for the next day, and return to stretch
themselves out beneath the stars. The women have also come
out of the houses. They form groups on the thresholds, where
[533] more mats have been made ready. Conversation becomes more
and more rare, and one begins to hear progressively, conducted
at first by two or three officiants, and amplified by successive
arrivals, at first at the back of the men's house, then on the
plaza itself, songs, recitatives, and choruses which last all night.

634 We were not able to obtain any serious information on the
[614] choice of the chief. The leadership is probably hereditary within
the clan, passing upon the death of the titular incumbent to the
sister's son. In fact, Tušawa had no heir. According to native
informants, a council of elders or of clan chiefs would have to
meet after his death to designate a successor. Tušawa, the

INTRODUCTION

131 The Bororo live in the western part of Mato Grosso,
178 Brazil. The area they inhabit was formerly much larger, ex-
tending on the east across the Bolivian border, on the north
[161] to Cuiabá, and on the south to Coxim. Today there are only
about five hundred Bororo, most of whom live in two areas,
one on the upper part of the São Lourenço river, and the
[657] other to the south of the Rio das Mortes. The first is en-
[797] trusted to the Indian Protection Service, the second to the
[177] Salesian missionaries. The territory of the Bororo is becom-
ing smaller and smaller because their lands have been taken
by cattle ranchers.

241 The Bororo are fishermen, hunters, and gatherers, and
[23] they also cultivate small fields of corn, manioc, and rice.
However, they are not fond of farming and they put relatively
little work into their plantations. They cut and burn trees
and brush, they sow, and when the crop is ready they harvest;
weeding is practically nonexistent.

361 The villages are circular, with the men's house and the
ceremonial plaza in the middle and the women's houses around
[513] them. Unmarried men and initiated boys sleep in the men's
● [512] house. Married men sleep and eat in their wives' houses, but
they too spend most of the day in the men's house making tools
and ornaments or just chatting.

/135 cont./

573 added room, and the woman, and thus the maternal family,
591 remains the owner of this contiguous part of the building.

Karl von den Steinen observes in this respect (o.c., p. 501):

• [512] "The young wife remains with the children in the parents'
[354] house. The young husband only spends the night in this house
[603] and during the day lives in the men's house, if he is not
[855] hunting. The young couple has a fire for themselves, the
grandmother sits a little apart with the grandchildren. It
continues thus until the grandparents' death. The grandmother
nurses, when the young wife goes hunting with the husband or
when she is looking for palm nuts in the forest: 'they always
still have milk, when the daughters marry.'"

836 Other characteristics of the so-called maternal family are
431 evident from the following indications of the same explorer
[411] /136/ (o.c., p. 502): "The women of the quarters (the girls
in the men's house) received from their lovers arrows with long
bamboo points. Each one handed over two, and the young
woman took them, having squatted, with an indifferent
expression. When I was present once, I counted 18 such love
[602] arrows for one girl. They are handed to the brother or to the
[421] mother's brother." The destiny of these arrows gives, then,
an idea of the property relationships within the maternal
family.

224 Also interesting in this respect is the custom according to
602 which, an ounce having been killed, the skin is handed over
"to the brother of the woman recently passed away or to the
uncle of the man recently passed away" (von den Steinen,
ibidem). It is supposed that this uncle is a brother of the
mother.

593 Finally, one of the most important signs of the maternal
114 family: "It was always as a natural protector of the woman that
her brother presented himself to us" (von den Steinen, ibidem).

Brazil.

Nagarida man, with much ostentation and politeness, now 526
 steps quickly over to the *Sheraidi* group, grasps a man by the 616
 wrist, trots him around his wheel, then stops in front of it,
 announcing by this act that the wheel is delivered to the team
 that is to run with it. A *Sheraidi* promptly returns the com-
 pliment by stepping gravely over to the *Ta Nagarida* group
 and repeating the ceremony. Each man who has now been
 presented to his wheel and his wheel to him, politely intro-
 duces to his wheel, one by one, in the same manner, all the
 men of his team until each squad of human ants surrounds
 its own big worm.

The signal to begin the race being given, each team in- 526
 stantly seized its wheel and ran, pell-mell, yelling wildly, in
 a mad race for the village. The spectacle suggested strongly a
 swarm of ants that had seized a huge living worm and were
 running frantically with it for their dark galleries. Each team
 tried to maintain its wheel in an upright position, but it took
 a sag this way and a lurch that way, then finally rolled over
 onto the running, tumbling, squirming mass and fell to the
 ground. But picking it up again instantly, they rushed on,
 headlong, some under it, some on it, some dragging it, while
 others were being dragged, and all emitting continuously a
 dull, maniacal roar. Sometimes one team was in the lead,
 sometimes the other. As they rushed into the savage city
 through a narrow *alley* between two *private residences*, one of
 the wheels took a lurch and burst through the wall of one of the
 residences into the *sitting-room*. At last, both teams threw [361]
 down their rolls at the same moment in the *public square* near [345]
 the great hut, amid the acclamations of the entire city. All the
 contestants now hastened into the great hut to enjoy a savage
 banquet, leaving their wheels to the women and children, [352]
 who fell upon them in swarms and began, excitedly, to
 pull out the *mano* in order to tie it into small bundles for use
 as pillows.

The Bororó imitate Nature also in their musical festivals— 533
 if one may call this medley of wild, discordant sounds music. [512]
 They sing what they call the *bakororó* in the savage town hall [345]
 nearly every evening just after nightfall.

Brazil.

to war, they must choose one as their leader; or one becomes such by mutual consent. We gave the Kogi au Paro chief some presents, which seemed to please him much, and he returned the favor, bringing us some vegetables. 622
624
622
123

Next morning, soon after daybreak, and after the singing of the *hokororó*, which is sung at dawn in this village as well as at dusk, the men of the village gradually assembled in the great hut, and sitting cross-legged on their mats, occupied themselves in various ways. Several worked at making bows and arrows, cordage and nets; a few shook out raw fibre preparatory to rolling it on their knees into threads; one or two spun cotton, rolling it between the palms of the hands, then winding it on a rude, wooden spindle; one man wove, or crocheted, a narrow cotton belt by means of a peculiar little contrivance made by binding together two small reeds; another made a kind of bead by boring holes through shell or stone discs and making them uniform in diameter by stringing them tightly together and passing a sort of whetstone over them as they were held firmly upon a block. The holes were bored through the discs by revolving rapidly between the palms of the hands, a stone-pointed instrument, like a large lead-pencil. The Bororó kindle a fire in much the same manner, revolving a pointed wooden rod as it rests upon a certain kind of wood. Various other articles were in process of manufacture in this primitive workshop. A few men who were not occupied, lay stretched full length on their palm-leaf mats, dozing, or occasionally exchanging a few words with one another in voices that were partly mumbling speech, and partly like the purring of a cat. The Bororó artificer works very slowly, for nearly two entire days are consumed in the making of a single arrow, which, however, is made with almost infinite care. But time is of no value to these people. 512
533
345
516
462
283
286
321
324
372
461

The Sheraidi and the Ta Nagareda divisions, into which the Kogi au Paro village, in common with all other Bororó encampments is divided, sat in separate groups, each occupying one-half the great hut. These two divisions hunt, fish, play 616
621
345

/458 cont. /

765 obligation has been fulfilled; everybody leaves the ranchão and wanders about outside, talking, laughing, as on most evenings.

512 In the huts one can still hear maize being pounded, here and there a little fire flares up, illuminating a picturesque group, there is singing, noisemaking, the boys romp, couples appear and disappear -- in short, country fair in front of the village, but with extraordinarily many booths in which wild rabbits eat and worship the stars.

000 On the day after Good Friday in Brazil comes the so-called Hallelujah Saturday. At twelve noon the general mourning ceases and changes to gay abandon, there is shooting and popping everywhere, Judas, the traitor, who hangs on a tree, is treated roughly and destroyed.

In the colony the beginning of the Hallelujah is announced for eight o'clock in the morning because a cow and a pig must be slaughtered. The river rose, fish were not caught for Good Friday because of the full stream, /459/ and the meat transport has come to an end. The good Eliseo excuses himself to us in all seriousness when under these circumstances he must announce the end of the Passion earlier; we reassure him by pointing out the difference in time with Jerusalem.

Judas has been hung on a young tree one and a half meters above the ground; white fatigue uniform, fine tight boots, paper face, the cheeks painted with urucú red, mustache and hair made of the hair of Indian women, stuffed with sawdust. "Kabababá?" "What is that?" ask the astonished Bororó. Judas is holding a wooden sword in his right sleeve, out of one pocket appears the neck of a beer bottle, a piece of paper stuck in the coat is the testament of the betrayer. At eight o'clock, however, the soldiers line up spick and span in white linen suits; European eyes would be somewhat surprised by the naked feet. Eliseo is wearing a red sash. The cook sticks a powder cartridge into the body of Judas -- a bang, smoke seeps out and Judas slowly begins to burn. The trumpeter blows a fanfare during which three salvos explode, and in the pauses a penetrating howl of lament from a hut is coupled with the musical accompaniment. The

/475 cont. /

304 Tattooing was unknown; scars of cuts, casually colored, were not unusual. We did not see instruments analogous to the scarifier of the Kulisehu Indians. The skin was not torn for medical purposes, but simply scratched, as everybody does, if it /476/ itched, and there was even a special implement for scratching the back, 21 centimeters long, a bone which was adorned with ostrich feathers, cf. Fig. 132 /see p. 591/, and was also used to advantage by the freely perspiring festival dancers. Scars of cuts were the result of the death ceremonies.

301 Painting and feather ornamentation played a role, the former an insignificant one, the latter a tremendously important one.

512 Waehneldt, not without justification, speaks of the "almost daily festivals" of the Bororó. The remark was also perfectly applicable to our Indians, and, to be sure, simply because even every hunt was begun with dance and song. Then the girl dragged into the men's house was most carefully painted by her friends. Finally, gluing feathers on oneself was a "medicine" practiced day after day. Intermittent fever often occurred in the colony, children were always doéte /sic/ (Portuguese doente), and thus it was simply impossible for us to see where the boundary lay between medicine and ornamentation. The painful parts of the body were smeared with heated almeisca resin and had down feathers thickly pasted over them. We saw children who had complete sleeves of small white duck-feathers. The color resin was black. In order to paste feathers on the face, a finger-wide adhesive strip was put on along the hair line and the ends bound beside the ears, sometimes with a cross-strip running between nose and lips so that, if the strip were wide and nothing was glued on it, one seemed to see a half-mask cut out to make a frame. The gum-frame originally designed for feathers was also used without glued-on feathers.

Plate 27 /see p. 588/ shows us a Bororó festively pasted with feathers. The arms are entirely covered with small green parrot-feathers, as is the adjoining part of the chest; above the navel there is a small strip of feathers, and on the back, I may add, a part of the shoulders and an area the width of a hand in the small of the back were pasted over. The black gum-frame on the face